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HIME AND ADDISON, MANCHESTER.

*Pray come no more sighing to me.* Song.

*Yes, that's what he used to say.* Song. Poetry by Charles Swain. Music by the composer of "The Beautiful Day."

WE have copied the title-pages of these songs; but, as we do not know the "Beautiful Day" (and it is possible that some of our readers may share our ignorance), we may say that in the inner title it is announced that the composer is Mr. B. Hime. The music is tolerably pretty, and easy to sing; and as these are the two requisites, we presume, chiefly aimed at in their construction, we may congratulate Mr. Hime on his success. The words of the song, "Yes, that's what he used to say," are certainly better than those of the first on our list; but we confess that we have little sympathy with songs which are too comic to be sentimental, and too sentimental to be comic.

—  
AUGENER AND CO.

*Marche Militaire.* Composed by William J. Young.

A SPIRITED march, which seems to require a military band for its due effect. The subject is full of life; and written with the boldness which should characterize this form of composition. The second theme, in the sub-dominant, is melodious, and contrasts well with the opening subject. The climax is extremely vigorous.

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ASHDOWN AND PARRY.

*First Polonaise,* for the Pianoforte.

*Flower de Luce.* Reverie for the Pianoforte.

Composed by Walter Macfarren.

THE first of these pieces is an animated Polonaise, in D flat major, the themes in which are treated more artistically than we are accustomed to see in the majority of modern pianoforte compositions. There is frequent change of key; and some alterations in the harmony at the recurrence of the first subject have an excellent effect. The second theme, in A flat major, is afterwards introduced, most unexpectedly, in A natural major, leading to the first subject in the tonic minor (written in C sharp minor), and the composition concludes with some brilliant passages in the original key. This will be found a good piece, both for practice and performance; and the amateur will be glad to learn that the leading fingering has been marked by the composer, wherever a difficulty is likely to be found. The second piece, "Flower de Luce," we have already noticed in the review of *Hanover Square* for September. It is an elegant and placid "song without words;" and thoroughly within the reach of players who have been trained to use their fingers for expression, as well as execution. The fact of its being reprinted from the serial in which it originally appeared is a sufficient proof of the favour with which it has been received.

*Tema con variazioni, from Beethoven's Septett.* Arranged for the Pianoforte by Frederic N. Löhr.

IT always gives us pleasure to see such excellent music as this adapted to our household instrument; for, although but a faint reflection of the original, it inculcates a taste for what is really good; and increases the gratification of listening to it whenever it can be presented as the composer intended. The arrangement before us is skilfully written; the effects of the various instruments being reproduced without presenting any great difficulties to the executant. We particularly admire the 4th variation (in B flat minor) the various touches in which are clearly indicated, so that the contrast of the several parts may, with a well-trained player, be effectively brought out. We are glad to find that this piece will form No. 1 of a series of similar arrangements of classical works.

*The Dream.* Reverie, for the Pianoforte. By William J. Young.

A "song without words," somewhat conventional in form; but well written, and within the powers of pianists

who can grasp wide intervals with the left hand. Without displaying any originality, the piece will be received with favour by all who merely desire to relate their "pleasant dreams" with their fingers.

*Love's Philosophy.*

*Oh! if thou wert mine own love.*

*No! I never was in Love.*

Arranged for the Pianoforte by the composer,  
Charles Salaman.

*A Lullaby.* For the Pianoforte. By Charles Salaman.

WE have seen just enough of this composer's pianoforte music to make us wish for more. There is always a refinement about Mr. Salaman's pieces which will render them acceptable to those teachers who wish to elevate, rather than administer to, the taste of their pupils. The three compositions which stand first are merely arrangements; but they are excellently written for the instrument, all the passages lying well under the hand, and the melodies being well preserved throughout. "Love's Philosophy" is a pleasing theme, varied with much taste; and, although not requiring a large amount of executive power, demanding a true finger and power of phrasing not always to be found with those pianists who are merely trained to play the right notes in the right place. "Oh! if thou wert" is also extremely melodious; and there is somewhat more variety of touch required in the variations than in the piece just named. "No! I never was in love," has a simple melody, scarcely, perhaps, so pleasing as the first two on our list, but forming a good piece, both for practice and performance. Mr. Salaman's one original composition, the "Lullaby," confirms all we have said about the extreme elegance of his writing. An appropriately quiet subject, in  $\frac{3}{4}$  rhythm, is treated tenderly throughout; and the harmonies, always musicianlike, never introduce themselves save where they are welcome. The conclusion of the piece is exceedingly well imagined, the theme dying off with good effect.

## Original Correspondence.

TO THE EDITOR OF THE MUSICAL TIMES.

DEAR SIR,—Allow me to tender to Mr. Taylor, through the medium of your Journal, my thanks for his kind explanation. We are thus, it appears, when we meet (in Mr. Taylor's pamphlet) with an unaccented word to which an accented note has been assigned, to consider that such word is, in the compiler's opinion, "capable of bearing an accent;" and thus, that the author's assertion, "that in his pamphlet 'all the emphatic words are placed in positions suitable to the correct expression of their natural emphasis' is triumphantly borne out. Will Mr. Taylor kindly state whether he would object to the extension of his principle to certain other Psalters, in which some short-sighted individuals have at times fancied they perceived violations of accent? I am, Sir, yours truly,

JOHN W. WARMAN.

Faringdon, Jan. 16.

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—I have been greatly interested in the able articles on Mozart's *Litanies* which have appeared in your Journal. In the last number, the writer points out a beautiful and interesting passage as almost peculiar to Mozart; and I should be glad if you would permit me to bring under the notice of your readers the following passage from Purcell's *Dido and Aeneas*, which, on comparison, will be found to bear a striking resemblance to the one quoted from Mozart.

